

Striking Shirt Waists For the Coming Summer Girl.

After all, what girl doesn't almost live in a shirt waist during the summer? All ways so cool and comfortable, and this season some of them are so elaborately trimmed that they can easily be worn for dressy occasions.

The designs in wash silk waists are so dainty and pretty as can be, and are so inexpensive that we can all have at least one, and the girl who is handy with her needle and has a fair idea of dress-making can make herself one of these waists with very little trouble, as they are unlined and fit loosely.

A very pretty wash waist that is shown is made of wash China silk. It is much on the order of the plain shirt waist, with a wide box plait of cluny insertion, with cuffs and collar to match. One or two rows of shirring at the shoulder seam. Throw plenty of fullness into the bust. The sleeves are bishop, with wide cuffs. Another of these thin, breezy waists is made of the same material, the entire waist being a creation of narrow tucks and insertion both back and front. The insertion is so arranged as to effect a rather pointed yoke. The sleeves are also trimmed with the lace insertion from shoulder to elbow, where the bishop puffs commence and end in a wide ruff of the insertion and tucks.

This waist, worn with a pretty white broadcloth or etamine skirt and a large picture hat, would make a very stylish costume.

A very attractive design is also shown in this wash material. It is tucked in squares in the centre of which are lace medallions.

Six of these medallions are arranged across the back between the rows of tucks, giving the appearance of a square yoke. The same design is carried out



White Wash Silk with Valenciennes Lace and Insertion.

White Wash Silk with Tucks and Lace Medallions.

Cream Wash Silk and Cluny Insertion.

Showing Back of Second Figure.

Pongee Silk Piped with Pale Blue Peau de Soie.

Turquoise Blue Lucerne, Ecru Lace Medallions.

on the sleeve as far as the elbow, where it graduates into a full puff of the plain silk, with narrow cuffs and collar of insertion and tucks.

Some very stylish waists are also shown for earlier spring wear. Pongee still sings to popularity, and really no material is more serviceable for

traveling in the summer. It is cool and does not show the soil easily. A very pretty design is shown of this material trimmed with pale blue peau

de soie. The front of this waist is of solid tucks, each tuck being sketched with light blue silk and piped with the peau de soie. It is closed in front with a

wide box plait stitched and piped with the blue, with light blue hand-crocheted buttons. The back has a box plait down the centre, with two small tucks running

lengthwise on each side. Each shoulder seam has a strap, which is cut to a point at one end, running from neckband to just a little over the shoulder, on the end of which is one of the crocheted buttons.

The cuffs and collar are of the plain pongee, with a pointed turnover of the pale blue peau de soie.

Another waist for spring wear is made of turquoise blue lucerne, trimmed with ecru lace medallions. A sort of a yoke is formed of inverted plaits. The medallions are arranged down the front—three on each side.

The sleeve is made bishop, with an extra full puff and one medallion on each sleeve. The collar is laid in tucks, with a medallion on each side.

These waists are, of course, made over a lining, and while possibly a little too warm for summer, are very comfortable for early spring wear.

The plain cotton waist of last summer must give way to the more elaborate one this year. The tailor-made white cotton cheviot waist will always be popular, of course, for what is prettier than this severe waist worn with a handsome stock to match or a neat linen collar and pretty black tie? But the thinner cotton materials are shirred, tucked and ruffled almost as much as the silk waists.

The embroidered fronts are beautiful, but it will require a painstaking hand to dress to keep these looking anything like new.

The dainty mull waists in the pale shades of blue and pink are also very stylish.

These designs were sketched from models imported by Louis Stretcher, of Philadelphia.

THE GIRL

WITH THE BAG

Of course, you have met her—the Girl with the Bag.

She is here, there, everywhere—there is no escaping her.

She may have a tiny bag of the finest gold wire network with jeweled top daintily dangling from a long gold neckchain; or an antique handwork bag resurrected from a treasure chest of years ago hung at her side; or just a plain leather bag swung by a chain from her wrist; or if she is going a-traveling, she carries one of the smart new "train" or "railroad" bags.

But no matter what her purpose, errand or destination, a bag of some sort or other she must display, for there is no one thing that proclaims the up-to-date-ness of a woman more than the bag she carries. The bag habit used to be a special characteristic of Boston, just as once upon a time the Literary Athens of America had a monopoly of brown bread and baked beans; but this season the bag habit has seized on womankind generally, until it has become epidemic throughout the country.

The follower of the modes may not, as did good Queen Bess, have a different gown for every day in the year, but she certainly has a bag for every occasion. One almost requires a special catalogue as a guide to the innumerable kinds of bags. Every season brings something new in reticules for women to carry, but this spring they have reached high-water mark. The fashionable woman's cry is always "novelty," and the effort to answer that demand keeps manufacturers desperately busy. Woman can readily dispense with pockets, with all the lavish assortment of bags now devised for their convenience. There is, for instance, the time-honored

CHATELAIN BAG.

The bag habit really began with the chateleine bag. Everybody remembers what a run there was on chateleine bags some years back. But with the progress of time, the chateleine bag has taken on new graces. New materials, new shapes, new mountings give it variety and beauty. Handsome leathers of many kinds, gold, silver, copper and gun-metal, chain mesh, tapestries, silks, velvets, beading, all figure in the evolution of the artistic side bag.

It used to be that the chateleine bag reigned in undisputed popularity, but of recent season it has a rival in the

WRIST BAG.

Almost every girl you meet nowadays carries some sort of a bag dangling from a chain. Indeed the wrist bag has a vogue which even the chateleine bag in its halcyon days did not enjoy. The smart wrist bags of the moment come in the finest skins known to the leather gods. Lizard, Morocco, seal, walrus, calf, elephant and suede are used, and the mountings are handsome in silver, silver-gilt, gun-metal and copper, sometimes elaborately jeweled with simulated turquoises, amethysts, topazes, opals and coral. There is the demure little wrist bag in black walrus or suede with perfectly plain mountings of silver or gilt, which swings from the wrist of the business girl. Then there are very elegant bags in gem-encrusted and sequin-strewn pale-hued suede, in antique bond-work, Persian tapestries, Japanese lacades, and gold and silver mesh, just to look at which calls up visions of teas and receptions. Extravagance runs riot in the new wrist bags and you are learning not to be surprised at the prices which mount up well into the hundreds. One hundred dollars for a diminutive bag of delicate gray suede with plain gilt mounting and without any jewels impresses you as rather dear, until the gilt turns out to be solid gold. The woman who can't afford to put \$200 in a little gold and brilliantly gemmed bag to dangle from her wrist, can fall back on the bags of French gilt mesh with tops encrusted with simulated gems. The newest of these bags are oblong and have a row of tiny gold balls, or amethyst, topaz, turquoise or coral drops dangling fancifully from the bottom, the clasp being jeweled to correspond.

But the bag of bags and the most pretentious of all just at present is the

OPERA BAG.

Designed especially for scenes of festivity, it is splendid to behold in the gay Jompadours and Persian silks and the gleaming brocades our grandmothers delighted in; in heavy lustrous moires of delicate tints and pale-hued leather, all shimmering with cut steel and sequins and clasps richly gemmed, or most resplendent of all in cloth-of-gold or cloth-of-silver. A cloth-of-gold bag has a top and clasp formed of two serpents with a brilliant emerald set in the head of each. The serpents are of ruddy gold and their bodies are delicately chased and appear actually to writhe around the top and sides of the glittering reticule. Not every woman can afford a bag like that, but if you happen to be one of the lucky ones, you can't just say a half-yard of silk off your post-Easter party frock and make a reticule in real great-grandmother style, and it will serve you as fashionably, if not quite so extravagantly, as the theatre bag or the gorgeous cloth-of-gold affair.

Bags for various purposes are fashionably evolved from handsome silks and

velvets, daintily embroidered, frequently with the monogram, or artistically hand-painted. There are fan bags, lorgnette bags, handkerchief bags, but newest of all is the

CORSET BAG.

These bags will be a fashionable feature in the trousseaux of Easter brides. They are oblong, suitable in shape and size to receive the bridal corset and are made of silk, satin or velvet, embroidered or hand-painted, and drawn together at the top with ribbon. One of these bags of white Duchesse satin, which time-honored custom dedicates to brides, is painted with orange blossoms. Hymen's symbolic flower. Another is of white moire with the monogram embroidered in gold. Among the various shaped receptacles now considered essential to womanly convenience is the

SHOPPING BAG.

These bags come of handsome leathers lined with moire silk; they are fitted with purse, note-book and vinaigrette, and offer commodious harbor for unlimited samples. Such a bag, for instance, is of brown suede, lined with moire of the same shade and equipped with the re-

quisites mentioned bound in soft brown leather. Then there is the

CARRIAGE BAG.

This is of leather, long, narrow and flexible and folds as flat as a man's wallet. It has compartments for cards, change, stamps and memoranda and swings from the wrist by a chain.

THE AUTOMOBILE BAG.

Is a very smart affair, large, oblong and very flat, made of morocco, in black, a deep brilliant blue or green or gay scarlet, lined handsomely with moire silk and carried by a gilt chain. The

JEWEL BAG.

although not designed to be carried openly, is finished quite as tastefully as though it were. The aged dame of old who secreted her precious savings in a stockings concealed about her person would hardly recognize the evolution of her treasure-receptacle in the smart little up-to-date jewel case of brown suede which opens out like a wallet. The inside is lined with chamomile and is provided with carefully secured pockets for rings, bracelets, chains, the watch, locket and other jewelry worn by the fashionable woman. There is a diminutive little bag

of suede which comes just for rings. This is attached by a chain to a safety-pin by which the bag is secured.

TRAVELING BAGS.

It is a long process of evolution from the old-time prototype, the carpetbag, to the up-to-date "train" or "railroad bag," as the traveling bag is now fashionably called. Gorgeous to behold are these bags of lizard, morocco, spai, walrus or alligator, equipped with most elaborate attention to luxurious details, with all the toilet requisites from brush, comb and mirror to the manure essentials. The appointments are mounted with silver, gold, ebony, ivory, mother-of-pearl or the cheap copy.

Timely Tips.

A long fabot of white Alcan lace that ripples almost to the knees in a cloud of delicate threads is one of fashion's fads. The high pompadour style of hair dressing is declining in fashion. A lower waved style is coming into favor as the most popular style for the coming season. Paris muslin is a lovely new summer fabric. It is of sheer cotton and it made

up over a slip of of itself will take on the effect of moire. One thickness of it upon another somehow or other produces the watered effect.

Three hair combs in a satin case is a pretty gift for the woman of fashion. The latest of these is a set of amber, having a delicate gold tracing in an art nouveau design running along the top.

Bracelets with zodiacal figures linked by birthstones are among the up-to-date jewelry fads. Another idea shows a pretty sentiment of using a setting of gems whose first initials will spell a name or sentiment.

Hints About Furnishings.

Never have an accumulation of small ornaments. A few good pieces are far more dignified and they do not harbor dust and dirt.

Chairs should be chosen for comfort as well as for appearance. The fragile ones that look as though they would collapse if a substantial person sat on them should be abolished from the modern home.

A blue and white paper is a good choice for a north room, as also is green for a dark room. Yellow is good, as it gives

the effect of sunshine. Blue and white are cold in effect and green absorbs the light.

A figured carpet makes more apparent the size of a small room. A plain carpet is best, and if possible carpet two rooms opening into each other alike, so as to give the idea of greater space.

Mourning Rings Fashionable.

Mourning rings are among the old-timey things that are being revived in these extremely modern days. Long ago a bit of braided hair was inserted in a golden ring, the badge of grief being given in the black enamel. In these extravagant times black pearls are thought the proper gem to wear in mourning rings. These are frequently set in tarnished silver, that is dull almost to a state of blackness. Cameos are another thing that jewelers are making up in this old fashion. Widows frequently have these cut in the likeness of their late husbands and then mounted in a circle of gold covered with black enamel. A widow always wears her mourning ring on her marriage finger, above the golden circle that was placed there on her nuptial day.

NEW IDEAS FOR

THE

Well-dressed Man

The separate waistcoat which seems to be permanently established in the wardrobe of the well-dressed man, will be worn more than ever during the spring and coming summer. The materials from which it will be made are of strikingly wide variety. Especially will the merized cottons figure in the evolution of the waistcoat which will button around the manly form during the coming months and the array of these smart evening fabrics set forth by the thoroughly fashionable men's shops throughout the country includes a great range of colors and designs. Stripes are to the fore and in fact, stripes, but when one says "stripes," the word covers a multitude of patterns. In general, the fashionable tendency is toward slender stripes and close together. In the fancy white waist-coatings, the possibilities for choice are multiplied tenfold since a few seasons back when plique and duck were the universally accepted materials. White merized hock-sacking is one of the well-liked waist-coatings this year, and there are some good-looking crashe. White with black stripes of various kinds makes waist-coats which have an air of style, and the vestings that ring the changes on white-and-blue and blue grounds with stripes or figures are prominent patterns. Then there are cotton waistcoatings in solid colors, gray and tans of varying shades, from which much is expected. Fashionably-approved waist-coats for formal dress-wear are of marseilles, plique and fancy flowered patterns. Small flowers and leaf motifs with sinuous lines and graceful scroll work intermingled beautifully the merized fabrics for these waistcoats, for scenes of festivity until they look like silk. Silk itself is used for waistcoats, especially emphasized elegance, the most fashionable things for this purpose being the handsome fancy silks hand-made by the weavers of Spitalfields, London, where silks have been produced which have long been the admiration of the world.

A folding opera glass very convenient for men to carry, shuts up into very much the form of a cigarette case, so that it can be slipped into the waist-coat pocket. When closed for the pocket it is perfectly flat and only half an inch thick, no part being exposed, thus doing away with a carrying case. It is covered with black morocco, the mountings being oxidized. To open it the button must be dressed, and then a little flat key at the side turned, at which the glass inside turns on a little metal rod and adjusts itself for use.

The very latest thing in the way of a cravat pin is an automobile, which is a wonderfully skillful reproduction, in miniature, of the horseless vehicle. The car is of platinum studded with diamonds the wheels have gold spokes, a diamond twinkles in the hub and the tire is black round with a circle of the scintillating stones. It is all very realistic, even to the little lamps suggested by tiny rubies.

In the way of hand apparel for the street, fashion lays stress on the cape glove of varying shades of tan known as golden oak, Manila, Havana russet and rouge. "Indian tan" is very fashionable shade. With the frock coat, well-dressed men will wear gray suede in shades varying from gun-metal to lighter tones, but not too delicate. The cape gloves are finished with outseams or raw edges, spear points, stiteling in red, white or self-color and ornamentation. As a rule, never lose sight of common sense in dressing and one reason why these cape gloves are so popular is because it is considered "the thing" to wear gloves simply loose and they can be slipped on easily, expeditiously and comfortably.

Something very swaggy are the hand-sewn tan cape gloves. These are made in a special district in England where the art of their production is handed down from generation to generation just as the weaving of silks by hand is transferred from parents to children in the Spitalfields district in London.

For the man who prefers a street glove not so heavy as the cape skin is the light-weight riding glove, which is in a similarly wide range of tan tones. These have the Paris points and one button.

A novelty in the way of canes is called "the swaggar." It is a slender straight stick something like twenty-two inches long and finished with silver cap and ferrule. "The swaggar" will be taken up by the young man who follows after the latest fad. For the general run of men who prefer to accept the customary fashion in the way of walking sticks are some very good-looking affairs of highly polished acid and pimento. Partridges continue popular and with the summer the stick of English ash will again be carried. 1903, yellow is the color of the season. The stick of ornamentation, the new cane, is in very good taste. Simple caps, knee bands and rings are deemed correct. Showy, heavy mountings are not fashionable. Inlaid bands or ornate mounts are also a favorite decoration, particularly for the partridge sticks.

A CORNER FOR OUR BOYS AND GIRLS



MASTER EDGAR RIVERS LAFFERTY, JR.,
The handsome son of Mr. and Mrs. Edgar R. Lafferty.

THE LAW OF KINDNESS

Mary came into the sitting room with a handful of letters which she gave to her grandmother.

"Did you say good morning to the postman, and thank him?" asked Mrs. Belden.

"No, of course not. Why should I? He is paid to bring us the mail, isn't he?"

"That fact shouldn't deprive him of a civil treatment. It should be our pleasure

to exchange kindly greetings with every one, whether the service rendered us is paid or not. Money is not the only consideration by any means. The long weary tramp of our faithful, patient postman is brightened by the cheery greetings he receives at many doors. I am sure."

"Especially at doors like yours, Mother, where the greeting often takes the form of a steaming cup of coffee on a winter

morning, or a delicious lemonade on a hote summer afternoon."

"Nonsense, Nell! You know that only happens once in a long while. It is the kind word and smile that really count, and make us all feel that, no matter how far apart our paths be, we all belong to the same great good-natured world."

THE CHARM OF A SMILE.

"I often think of that when I am shopping in the city," agreed Aunt Nell. "I have frequently noticed how the most tired clerk will brighten at an appreciative word. To quote from the old Greek priest and writer, Basil: 'A good deed is never lost; he who sows courtesy, reaps friendship; and he, who plants kindness, gathers love.' You see that politeness is not a new fad, for Basil lived in the fourth century."

"Did I get a letter?" asked King, who had just come into the room.

"No, Rex, your sister and I are the fortunate ones," answered Mrs. Belden, handing Alice a square envelope.

"Both?" I can't see why I don't get an answer to my letter. I wrote some publishers a week ago, for a list of their books on birds. I'll sit down and write them what I think of a firm that does business in such a slack way. I'll just tell them to send back the stamps I enclosed and that I will deal with some one else."

"Rex, dear, don't be so foolish. In the first place, stop to consider that large firms have thousands of clerks in all and almost endless details to look after. Learn to curb your impatience and never, under any circumstances, commit the error of writing an angry letter to any one. It is bad enough to display ill-humor in your speech, but it is a hundred times worse to put it into writing, and it will nearly always render you an object of ridicule. No one respects an angry letter or the author of it."

A SPEEDY REPLY.

"Oh, dear," sighed Alice, looking up from the closely written page in her hand. "I know I ought to have answered Edith Merriam's letter inviting me to lunch Wednesday. She says that her mother has asked her to write again, as she is sure that I couldn't have received the invitation, or I would have answered. They are to have some special favors and some kind of a guessing contest, so that it is necessary to know just how many will be there."

"Even in quite simple entertainments hostesses have a reasonable curiosity about whether or not the guests are coming," remarked Aunt Nell, laughing. "Yes," replied Alice, "and I would myself in a place very soon again when I have to write a letter of apology and acceptance at the same time. It is too mortifying. Mary, I do wish you would stop drumming on the window pane; you make me nervous."

BEAUTY OF REPOSE.

"I think you have made yourself nervous or irritable, Alice, by neglecting that invitation, so that even a very little thing annoys you. But, Mary, as I once said before, all unnecessary noises are to be avoided. Repose of manner is a great charm, and a woman special ally perfectly still without idling, drumming or humming, is a much more agreeable companion than one who does any of those things. My grandmother used to say, 'When a lady has nothing to do, she does nothing.' This same is true of a gentleman."

"We ought to be about perfect when you get through with us, Aunt Nell," said King, with a twinkle in his eyes.

"I'll certainly be right in the set with that Admiral Critchton, you and Alice were talking about one day. I expect to be a regular model."

"You may joke about it all you wish, Rex, but you can't be any too polite to suit me. Just remember that politeness and kindness are synonymous, and it will be your pleasure to observe all the little rules mother and I have given you."



MISS ANTOINETTE THIERMANN,
The charming little daughter of Mr. and Mrs. Anton H. Thiermann.

The Hand That Used to Spank My Pa.

Where I go down to grandma's, where There's always lots of cake and pie, I spread my bread with jelly there And stuff up till I nearly die! The greatest fun you ever saw Is sliding from their steep-roofed shed, And the hand that used to spank my pa, Is the hand that pats me on the head. I fear around and yell and make All kinds of noise, and they don't mind They have no baby there to wake, And both of them are awful kind. The kindest man I ever saw Is grandpa, with his hair all gray, There are coll, running brooks where they Sows up my trousers every day.

—S. S. Kiser in Chicago Record-Herald.

Naming the Baby.

They talked of Medora, Aurora and Flora, Of Mabel and Marcia and Mildred and May; Debated the question of Helen, Honora, Clarissa, Camilla and Phyllis and Fay. They thought of Marcelle, Estella and Bella; Considered Cecelia, Jeanette and Ellino; Alicia, Adela, Annet, Arabella, And Ethel and Eunice, Hortense and Irene. One liked Theodore, another Lenora; Some argued for Edith and some for Elaine, For Madeline, Adeline, Lily and Lora, And then, after all, they decided on Jane.

—Illustrated Edition.